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FLORIDA

SPRING 2001

History & the Arts

A MAGAZINE OF FLORIDA'S HERITAGE



APALACHICOLA

Historic Port Reborn

DEBARY HALL
ATLANTIC CENTER FOR THE ARTS
FLORIDA'S MARITIME HERITAGE TRAIL

FOCUS ON

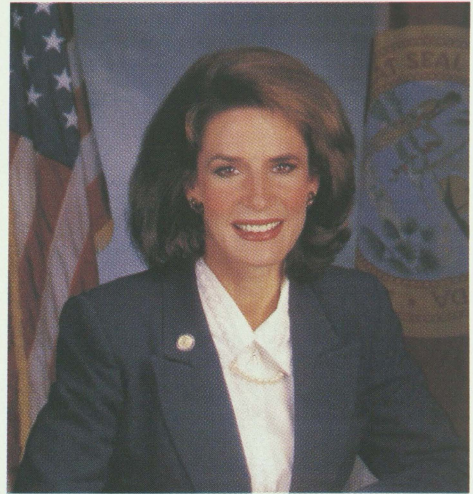
■ SEA, SUN AND SAND ■

While Florida is known as the “Sunshine State,” it is our relationship to *water*, rather than sun, that has had the greatest impact on the development of this ancient peninsula. For thousands of years, the zone where Florida’s land and water meet has been our most important human ecosystem. Our 1,000 miles of coastline supported our earliest inhabitants; the rich diversity of coastal and maritime resources is still a vital element in today’s communities. Florida’s location as a crossroads for the Western Hemisphere has made it a preferred destination for a succession of vital immigrant populations that enrich and enhance our lives. Today, as we enter the 21st century, Florida is at the epicenter of global commerce transiting our thriving ports and digital highways.

In this issue of *Florida History & the Arts*, you will read stories that illustrate the significance of our ongoing relationship with Florida’s seas, bays, and rivers. We will visit Apalachicola to learn how the cotton trade heritage of this sleepy seaside port echoes in a diverse array of preserved 19th- and 20th-century buildings. In a small Central Florida town, we will see the recently restored grand house of champagne vendor Frederick deBary. From this home in the 1880s, deBary initiated a steamboat service on the nearby St. Johns River to transport his citrus crops to northern markets.

In the middle of Biscayne Bay, our destination is the memorial erected by Miami Beach developer Carl Fisher in honor of his hero, Henry Flagler. Only a bit further inland, but much further back in time, we glimpse the remarkable evidence of prehistoric Florida life on the shores of the Miami River — the recently revealed Miami Circle. And, with *Neptunian Frolic* we present an example of how artists are inspired to create works based the interplay of water and form.

Thank you for joining us for this look at Florida’s maritime heritage and its continued contribution to the quality of life that we enjoy in the “Sunshine State” today.



Katherine Harris

Katherine Harris
Secretary of State

CONTENTS

SPRING

VOLUME 9, NUMBER 2

FEATURES

6 APALACHICOLA

This Gulf Coast gem serves up a generous portion of history and fresh seafood.

By Michael Zimny

12 DEBARY HALL

Central Florida's DeBary Hall tells the story of Victorian life in a most unlikely place.

By Michael Zimny

16 ATLANTIC CENTER FOR THE ARTS

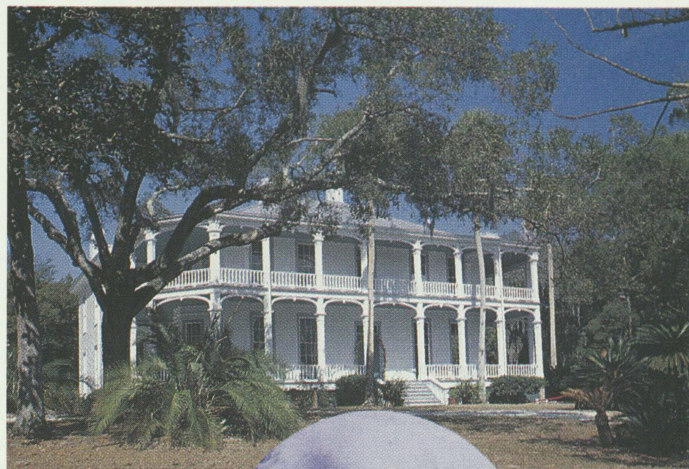
Artists are encouraged to create in unparalleled freedom at this facility in New Smyrna Beach.

By Barbara Drake

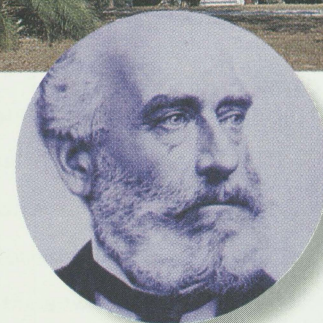
20 FLORIDA'S MARITIME HERITAGE TRAIL

Discover the rich history and resources of Florida's coastline.

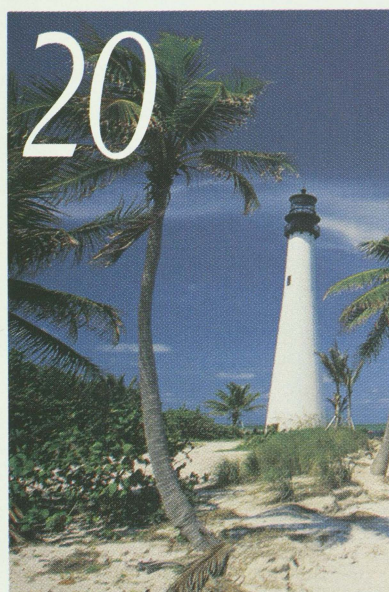
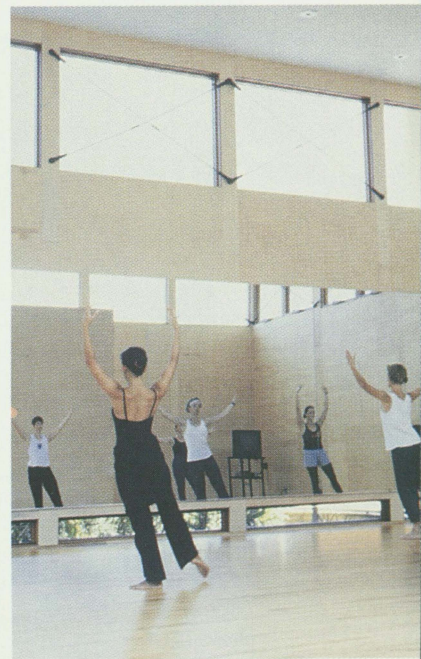
By Roger C. Smith



12



16



20

DEPARTMENTS

INSIDE
FRONT
COVER

FOCUS ON

- 2 FLORIDA IN MY VIEW
- 3 NEWS & NOTES
- 24 MIXED MEDIA
- 26 ART IN UNFAMILIAR PLACES
- 27 CALENDAR
- 29 ON A ROAD LESS TRAVELED



FLORIDA History & the Arts

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EDITOR

Susanne Hunt

ASSISTANT EDITOR

Michael Zimny

GRAPHIC DESIGNER

Dee Dee Celander

CONTRIBUTING WRITER

Laurie Anne Lusk

DIRECTOR,
DIVISION OF
HISTORICAL RESOURCES
Janet Snyder Matthews

DIRECTOR, DIVISION OF
CULTURAL AFFAIRS
Peg Richardson

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For comments, questions or more information, write:

Florida History & the Arts
500 South Bronough St.
Tallahassee, FL 32399-0250
phone: 1-800-847-7278
or visit: www.flheritage.com



FLORIDA IN MY VIEW

■ CHIEF JIM BILLIE ■

Ee-che-bee

The Pointed Land.

Ee-che-bee (Deer nose).

Land where the earth ends.

Land of Flowers, as the Spanish called it.

Florida is a place where I was born and my wakening eyes saw the Spanish moss, cypress trees, live oak and willow along the Dania Cut-off Canal in March of 1944. My ears heard the sounds of macaw parrots hissing at snakes and the screaming of chimpanzees. My nostrils took in smells of smoke from my grandmother's cooking *chickee*.

Yes, I was born in a Dania Florida tourist attraction. I learned the lucrative Florida tourism business at a very young age and it is in my blood to wrestle alligators or strum a guitar to entertain you for a nickel or two. Being a Seminole Indian created an air of mystique to my life and I have survived financially because of it.

Once they tried to make Seminoles leave our Florida. But, under the leadership of Aripeka (ol' Sam Jones) a few Indians moved into the unnavigable Florida swamps where the military could not find them. The 1750s to 1860s were a little rough at times but my Florida hid us well. When the Civil War came along, we were forgotten.

Unconquered, only a few of us remained. From 1860 until the early 1900s, we had time to re-establish ourselves in our own ways, and learn how to survive in the Dominant Society.

In these trying years, my Florida provided my Seminoles with abundant food, fish, deer, panther, bear, various aquatic birds and many edible plants. Though I was born in modern times, we still lived for many years in the ways of my grandfather. We were very poor, but I never knew it. Today if I were to lose all my material possessions I can still survive the old Seminole way.

The other day I visited a lake ancient Seminoles called *Pithlachocco*, (Where Boats Are Made). I walked onto the dry lakebed where students had found nearly 100 canoes, most of them thousands of years old. It was surreal to touch these boats of my ancestors.

I have always known my people were around Florida and the Caribbean long before others arrived. That is how Florida embraces me. Those canoes tell me I have been here a long long time. The unconquered Seminole is as old as *Pithlachocco*. That is my Florida.

Aripeka, Ol' Sam Jones. *Sho naa bish*.



PETE CALAGHER

CHIEF JIM BILLIE has been Chairman of the Seminole Tribe of Florida since 1979. He is pictured here with Secretary of State Katherine Harris at Newnan's Lake (*Pithlachocco*), site of the ancient canoe find near Gainesville.

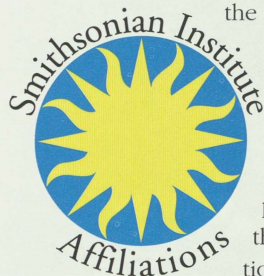
NEWS & NOTES

THE
SMITHSONIAN
COMES TO
FLORIDA

The Smithsonian Institution is the world's largest and most-visited museum complex. Participation in one of its newest outreach programs, *Smithsonian Affiliations*, allows independent, not-for-profit educational museums and cultural organizations to establish a long-term relationship with the Smithsonian while showcasing national treasures from the Smithsonian collection. Smithsonian artifacts not currently on public display are loaned to Smithsonian Affiliates for periods of up to 10 years.

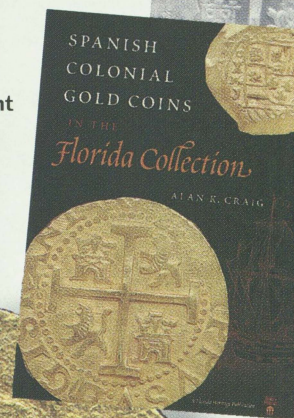
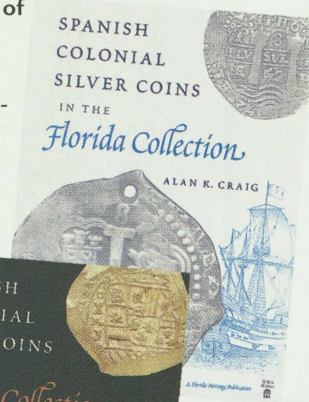
Smithsonian Affiliate museums use the resources of the Smithsonian collection to develop multiple exhibitions, educational programs, and their own collections. Ultimately, the program allows these museums to "share back" to the Smithsonian from some of Florida's own impressive collections.

Florida boasts eight *Smithsonian Affiliations* and ranks second in the United States, following California's nine. Florida's *Smithsonian Affiliates* are the Miami Museum of Science; Florida International Museum in St. Petersburg; the Museum of Arts and Sciences in Daytona Beach; the San Carlos Institute in Key West; Florida International University in Miami; the International Children's Museum in Palm Beach; the Mary Brogan Museum of Art and Science in Tallahassee; and the Museum of Science and History in Jacksonville.

New Reading on
Florida's Spanish Coins

The Florida Collection of Spanish Coins is the largest known collection of Spanish colonial shipwreck coins in the world, consisting almost entirely of specimens found inside the boundaries of Florida territorial waters. More than 95 percent of the 25,000 Spanish gold and silver coins in the collection were recovered from the remains of 11 ships driven aground along a 35-mile stretch of the southeastern coast during the infamous hurricane of 1715. Many important examples of these gold and silver coins are on permanent display at the Museum of Florida History in Tallahassee.

The University Press of Florida has recently published, "Spanish Colonial Gold Coins in the Florida Collection," an updated version of a previous edition, "Gold Coins of the 1715 Spanish Fleet," and has also released the companion, "Spanish Colonial Silver Coins in the Florida Collection." In these two volumes, author Alan K. Craig brings alive the history of the production of these unique, handmade coins and their transport and loss at sea. These new books provide a thorough account that goes far beyond ordinary numismatic standards. For more information visit www.upf.com/spring2000/craig.html.



NEWS & NOTES

MIAMI

Prehistoric Miami Discovery
Attracts Worldwide Attention

When archaeologists from Miami-Dade County's Historic Preservation Division assumed responsibility for salvage excavations at a construction site at the mouth of the Miami River they had no idea that their discovery would gain worldwide attention. Initial archaeological work at the site, required by City of Miami and Miami-Dade County historic preservation ordinances, revealed the presence of intact black earth midden deposits—typical of sites in southeast Florida. Then came the unexpected discovery of holes and basins in the limestone bedrock.

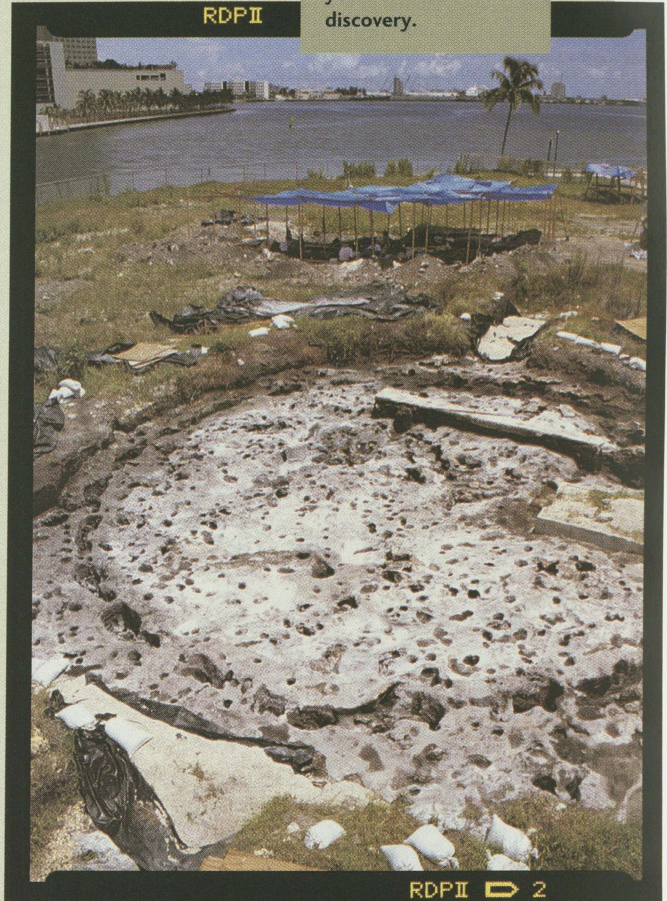
At first, archaeologists disagreed about the holes. County archaeologist John Ricisak thought they were natural solution cavities, while Bob Carr, director of the county Historic Preservation Division, thought they were similar to holes he had found on the adjacent Sheraton Hotel property in the early 1980s. Further excavations, and examination by other archaeologists, geologists, and architects, confirmed that the holes had been cut into the limestone—probably by the ancestors of the Tequesta Indians.

The most dramatic feature of the site, now famous as the Miami Circle, is a 38-foot-diameter circular arrangement of holes and basins located on a prominent part of historic Brickell Point. Radiocarbon dating indicates the Circle feature is as much as

2,000 years old. Additional dates and artifacts suggest people lived at Brickell Point at least 1,500 years and participated in far-flung exchange networks with other parts of the Southeast and Midwest.

Detail of one of the basins that form the Miami Circle. The limestone cobbles may have been placed in the basin to help anchor posts associated with a prehistoric structure.

The Miami Circle two years after the initial discovery.



Following a series of very public, dramatic, and political twists and turns, the 2.2 acre site is now owned by the State of Florida. Contributions to the purchase price of \$26.7 million came from the State of Florida, Miami-Dade County (with help from a low-interest loan from the Trust for Public Land), the John S. and James L. Knight Foundation, the Metropolitan Planning Organization and private citizens. Secretary of State Katherine Harris has recently appointed an advisory council to consider possible uses and management plans for the ancient site.

For more information on the Miami Circle, visit these websites:
Bureau of Archaeological Research, Florida Department of State
www.flheritage.com/brickellpoint/whatsnew.html
Metro-Dade Parks
search.co.miami-dade.fl.us/parks/natarch.htm

STEWARDS OF THE PAST

In Florida today, the land still holds many secrets to our past. While many historic structures and archaeological sites are in public ownership, private landholders own significantly more, and can contribute to the preservation and protection of the tangible remains of Florida's past.

To provide Florida landowners with information about the importance of protecting the cultural resources on their property and about the programs and tax incentives available to them, a number of publications are now available free upon request from the Florida Department of State's Bureau of Archaeological Research. The brochures and booklets were produced with the support of the Florida Coastal Management Program. To request a copy of any of the following titles, call 850.487.2299, write: Sitewatch, Bureau of Archaeological Research, 500 South Bronough Street, Tallahassee, FL 32399-0250, or visit the website at www.flheritage.com/publications. These publications may also be downloaded from www.flheritage.com/protection.

Property Management Titles include:

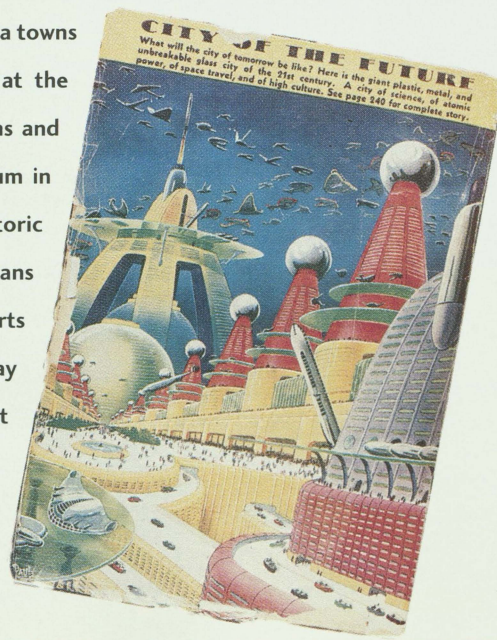
Best Management Practices – An Owner's Guide to Protecting Archaeological Sites
Archaeological Stabilization Guide – Case Studies in Protecting Archaeological Sites
Conservation Easements: Protecting Archaeological Sites and Historic Buildings on Private Lands

Brochures:

Conservation Easements: Protecting Florida's Archaeological Sites
Conservation Easements: Protecting Florida's Historic Structures and Landscapes
Public Access and Interpretation for Florida's Privately Owned Historic Buildings
Archaeological Sites and Private Property: Providing Public Access and Interpretation

A VISION OF FUTURE'S PAST COMES TO SMALL TOWN FLORIDA

Robots and spaceships. Life in a bubble. How *did* that future unfold — and where do we go from here? "Yesterday's Tomorrows" presents a collection of America's vision of the future during the 20th century. With the support of the Florida Humanities Council and the Florida Department of State's Division of Cultural Affairs, this Smithsonian Institution traveling exhibit will be on display in seven small Florida towns throughout the year. "Yesterday's Tomorrows" is on display in Blountstown at the Panhandle Pioneer Settlement through April 22. From there, scheduled locations and dates of display are: April 28 – May 27 – Treasures of Madison County Museum in Madison; June 2 – July 2 at the Monticello Opera House; July 4 – August 12 at the historic Citrus County Courthouse in Inverness; August 18 – September 23 at the Frank Evans Center in Lake Mary; September 29 – November 4 at the Osceola Center for the Arts in Kissimmee/Saint Cloud; and November 10 – December 16 at the Margaret Way building in Arcadia. For more information on the exhibit, contact David Reddy at 813.272.3473 ext. 15 or dreddy@flahum.org.



Locals swear that once this Gulf

DREAMING IT'S PAST

A floating National Historic Landmark, the 1877 *Governor Stone* is an authentic Gulf Coast schooner that is the oldest sailing vessel in Florida.



APALACHICOLA



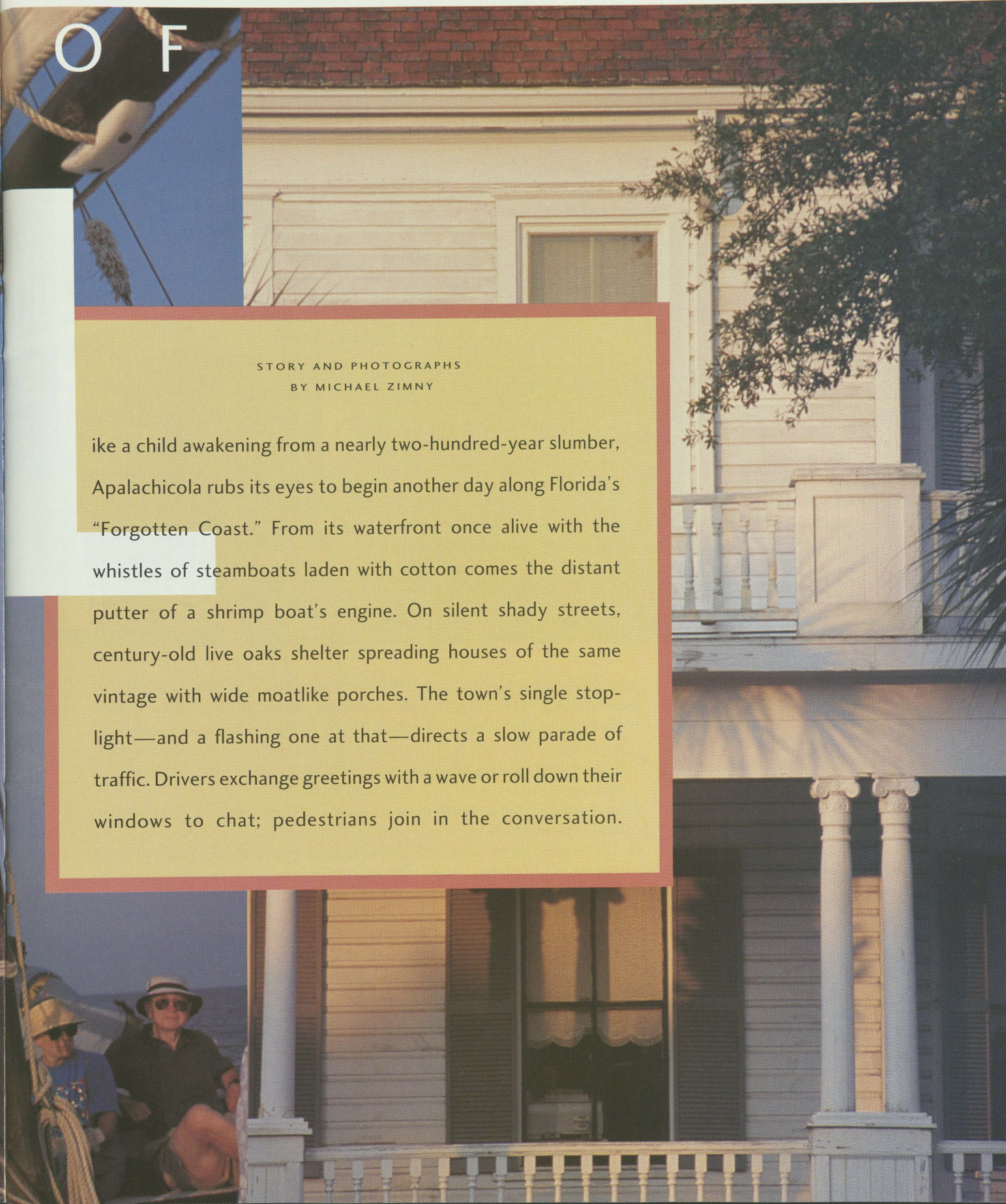
Coast town gets into your blood, it never leaves

O F

STORY AND PHOTOGRAPHS

BY MICHAEL ZIMNY

ike a child awakening from a nearly two-hundred-year slumber, Apalachicola rubs its eyes to begin another day along Florida's "Forgotten Coast." From its waterfront once alive with the whistles of steamboats laden with cotton comes the distant putter of a shrimp boat's engine. On silent shady streets, century-old live oaks shelter spreading houses of the same vintage with wide moatlike porches. The town's single stop-light—and a flashing one at that—directs a slow parade of traffic. Drivers exchange greetings with a wave or roll down their windows to chat; pedestrians join in the conversation.



The pace is unhurried,



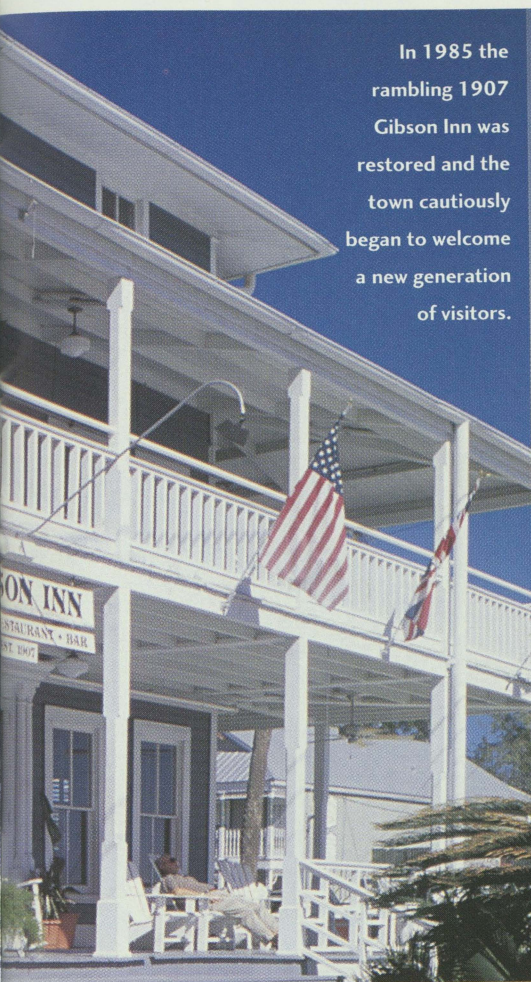
Apalachicola is a special place: a historic working fishing village with a rich history that is just now beginning to welcome tourists. Formed in the 1820s and 1830s, Apalachicola (the name means “people on the other side” in the language of the native Apalachee Indians), the town grew slowly until the economic potential of its location at the mouth of the Apalachicola River was realized. Apalachicola’s town plan was based on the plan executed in Philadelphia. Peter Mitchell of New York designed the Apalachicola plan, which was adopted by the Apalachicola Land Company in 1836.

As in Philadelphia, Apalachicola was laid out in a rectangular fashion with an open square located near each of its four corners and a larger square at the town’s center. Wharf lots were laid out along the river, with warehouse, commercial, and residential blocks beyond.

Apalachicola quickly became Florida’s largest cotton port before the Civil War and the third largest on the Gulf behind New Orleans and Mobile. In the town’s heyday, some 15 steamboats plied the river between it and Columbus, Georgia, ferrying cotton to the town where it would be sold and compressed for shipment to the mills of New England and Europe. The construction of east-west railroads siphoned off Apalachicola’s cotton trade to Savannah in the 1860s but the town’s economy recovered after the 1870s with development of the area’s vast timber resources. Ultimately, though, it was fishing that sustained the town through good

the crowds nonexistent

In 1985 the rambling 1907 Gibson Inn was restored and the town cautiously began to welcome a new generation of visitors.



To get a feel for Apalachicola's maritime heritage, walk down Water Street where shrimp boats with names like *Eastern Sky*, *Southern Lady*, and *Miss Peggy Anne* tie up.

times and bad. With its perfect mix of salt and fresh waters, the town seized upon the bountiful harvest of Apalachicola Bay's world famous oysters and the nearby Gulf seafood, marketing them to the world, as well as serving up the day's catch on the plates of its own seafood restaurants.

Time passed quietly in Apalachicola and the town remained practically unchanged for decades. Then in 1985 the rambling 1907 Gibson Inn was restored and the town cautiously began to welcome a new generation of visitors. New shops and cafes slowly crept into downtown, and one by one its large turn-of-the-century houses began to be restored. Today, Apalachicola's low-key charm makes it an ideal destination for visitors looking to discover the unexpected at a leisurely pace.

If this is your first visit to Apalachicola, stop by the Apalachicola Bay Chamber of Commerce (99 Market Street) for information on the area's attractions and pick up a handy walking tour brochure and map of the town. From here set out for a day or two of sightseeing. If you begin downtown, you'll find a lively mix of antique shops, boutiques, art galleries, and cafes and restaurants. Here you'll find the lovingly restored 1912 Dixie Theatre (21 Avenue E) which offers a professional summer repertory running June through September. To get a feel for Apalachicola's maritime heritage, walk down Water Street where shrimp boats with names like *Eastern Sky*, *Southern Lady*, and *Miss Peggy Anne* tie up. Also visit the Apalachicola Maritime Museum (71 Market Street) which provides an interesting overview of Apalachicola's history.



RAY STANFORD

The Orman House

One of Apalachicola's largest and most historic homes, the 1838 Orman House was acquired by the State of Florida at the end of last year. Located on a bluff overlooking the Apalachicola River, the Greek Revival style house was built by Thomas Orman, a planter and merchant. The house was constructed entirely of lumber cut to measure, shipped from New York and assembled on-site with pegs. Adjoining it are the Chapman Botanical Gardens, the remains of a barn, and former slave quarters. The house and grounds will be managed by the Florida Department of Environmental Protection's Division of Recreation and Parks which plans to open the property to the public in the near future for tours, meetings and special events. Plans are also underway to acquire additional land to preserve the house's historic view of the Apalachicola River and protect its surrounding natural environment.

Apalachicola serves up a generous

Within easy walking distance of downtown is the Chestnut Street Cemetery (Avenue E between 6th and 7th Streets). Established in 1831, the cemetery tells volumes about Apalachicola's history in the silence of its slanting gravestones, many of them dating from the 19th century. Among the cemetery's interesting grave markers are carved wood headboards, iron fences marking family plots, and white marble headstones imported from New England. Buried here is Dr. Alvin W. Chapman, a botanist of international fame and author of the *Flora of the Southern United States*. His home (Avenue E and 6th Street) backs up to the cemetery and has been restored as offices.

One block from the cemetery is the John Gorrie State Museum (6th Street and Avenue D). Dr. Gorrie, an Apalachicola physician who treated many victims of a yellow fever epidemic that struck the town in 1841, was convinced that his patients could benefit from cooled air. He invented an ice-making machine that later became the basis for the ice industry and air conditioning. A replica of his invention and other exhibits are on display in the museum. A statue of Dr. Gorrie stands in Statuary Hall in the United States Capitol in Washington, one of only two Floridians recognized there.

Because Apalachicola slumbered undisturbed for many years, the town is home to dozens of 19th- and early 20th-century buildings nestled beneath its live oaks, magnolias, pines, and cold-hardy Sabal palms. A walking tour brochure points out some of the most impressive, but you may want to drive if you want to see them all, especially if the day is hot. Along the way, don't miss seeing the Trinity Episcopal Church (79 6th Street), an 1838 Greek Revival style building prefabricated and shipped by sea from New York; the elegant 1905 Combs House Inn (Avenue E and 6th Street); the 1846 Macy-Brash House (Avenue D and 5th Street), nick-



portion of history and fresh seafood



To Learn More

Apalachicola is located on U.S. 98 about 80 miles southwest of Tallahassee and 60 miles east of Panama City. If this is your first visit, plan to stop at the Apalachicola Bay Chamber of Commerce at 99 Market Street (on U.S. 98). The chamber is open 9:00 a.m. to 5:00 p.m., Monday–Friday; call 850.653.9419 for more information or visit their website at www.baynavigator.com. An annual tour of the town's historic homes is offered the first weekend of May; check with the chamber for more information. To learn more about the history of Apalachicola see *At the Water's Edge* by William Warren Rogers and Lee Willis, III. The book is available for purchase locally.

named “The Porches” for its “Steamboat” style architecture; and the 1838 Orman House (Avenue J and Market Street), another early Greek Revival style house.

As the day draws to a close, thoughts of enjoying Apalachicola's famous seafood will probably be filling your head. But before you sit down to savor that plate of fresh oysters, plan to set sail on the *Governor Stone* for a one-of-a-kind cruise of Apalachicola Bay. A floating National Historic Landmark, the 1877 *Governor Stone* is an authentic Gulf Coast schooner that is the oldest sailing vessel in Florida and the third oldest in the United States. On board, the *Stone*'s old salts will be happy to tell you everything there is to know about their venerable vessel, including her days as a rumrunner on the waters of Apalachicola Bay. They may even let you take her wheel—if you ask nicely.

Back on shore, at last it's time to satisfy that appetite that you've been working on all day. If you have dinner in town, take the time to walk off some of those calories on the downtown's quiet streets. Overhead, if it's clear, a blaze of stars will follow you into the evening, as Apalachicola silently ends another day and returns to slumber in its past. ■



STEAMBOATS, CHAMPAGNE AND QUAIL HUNTING ARE PART OF

BACKWOODS ELEGANCE

STORY BY MICHAEL ZIMNY • PHOTOGRAPHY BY ERIC DUSENBERY



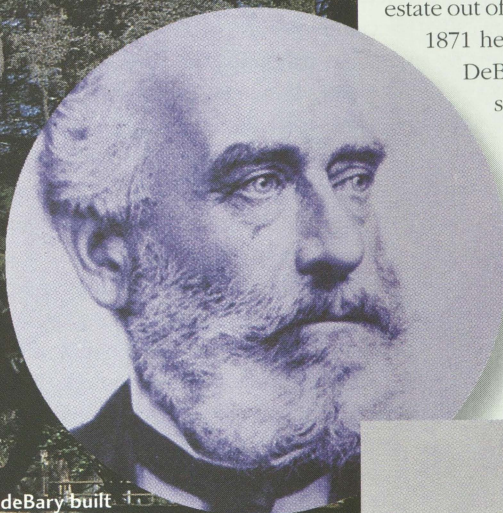
THE HISTORY OF THIS CENTRAL FLORIDA COUNTRY ESTATE

ODS
NCE

Looking past the picket fence guarding its entrance, the spreading verandahs of DeBary Hall seem an anomaly. How did this grand, columned house find its way to what was once the Florida wilderness near DeLand? The story of this wedding-cake-like beauty, now restored to its former grandeur, begins with the waters of the St. Johns River. In the first years after the Civil War, northern travelers began to explore the interior reaches of Florida, thanks to the steamboats that plied the St. Johns. These puffing riverboats brought visitors 200 miles up the St. Johns from Jacksonville to the resort town of Enterprise on Lake Monroe, romantically described by one visitor as "weird, wild, luxuriant nature."

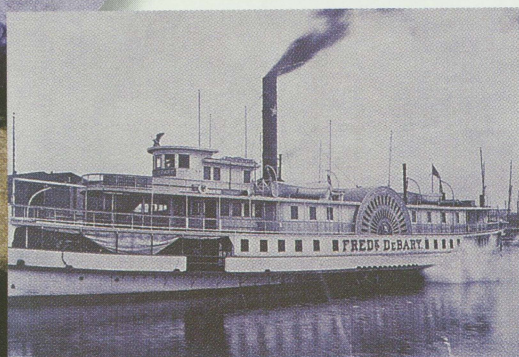
This exotic image of Florida caught the fancy of Samuel Frederick deBary. Born in Germany in 1815, deBary came to New York City in the 1850s where he started an importing business for Mumm's champagne and other fine French wines. In 1870 deBary came to Enterprise where he stayed at the Brock House, a long-gone rambling hotel known for its amenities and access to area hunting and fishing. DeBary liked what he saw and decided to carve his own winter hunting estate out of the Central Florida wilds. In

1871 he bought 400 acres and built DeBary Hall, a 20-room Italianate style hunting lodge. Ten years later he started a steamboat service on the St. Johns, the DeBary Merchant's Line, which brought more tourists to the area and helped him transport citrus that he had begun to grow on his estate.



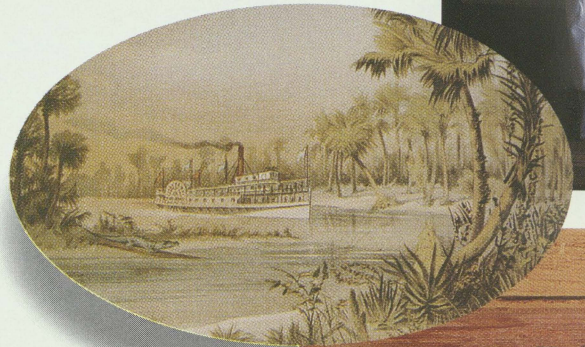
Samuel Frederick deBary built

DeBary Hall in 1871. Ten years later he started a steamboat service on the St. Johns, the DeBary Merchant's Line.





DEBARY HALL TELLS THE STORY OF VICTORIAN LIFE IN A MOST UNLIKELY PLACE



As Frederick deBary settled into his new winter home, the house (or mansion as it came to be called) became a revolving door of sorts for its many northern visitors. Guests came by steamboat and frequently stayed for weeks or months at a time in its upstairs bedrooms during the winter season. Here, during DeBary Hall's heyday of the 1880s, they enjoyed Frederick's famous parties, where so much champagne was often served that its empty bottles became decorative borders for the driveway and gardens. For a different kind of entertainment, guests could take a dip in DeBary Hall's spring-fed swimming pool or hunt game in the estate's piney woods.

The estate remained in Frederick's family until 1941 when the last members of the deBary line died. Ownership later went to the Florida Art League, and then to the State of Florida in 1967. By then the house had become the proverbial "white elephant," too big to maintain yet too important to lose. Enter DeBary Hall, Inc. This group of concerned local citizens "discovered" the house when it was being used as a senior citizens' center, and took up the cause to restore the aging mansion. To bring in seed money to get their preservation efforts off the ground, they held art shows, dress balls, and crafts fairs. The organization found a valuable ally in Volusia County which in 1990 entered into a 50-year lease with the State of Florida to manage the property. Working together, they and the county garnered more than one million dollars in historic preservation grants over 10 years, putting the funds towards the house's eventual total restoration price tag of \$2.2 million.



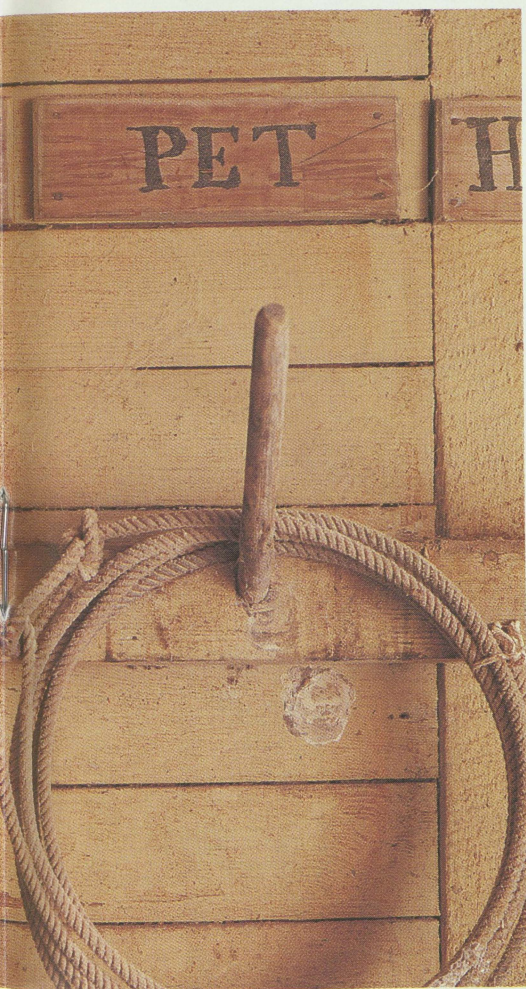


IT'S NOT ONLY A MANSION BUT A PLACE IN HISTORY

When restoration of DeBary Hall got underway in 1992, more than 120 years of changes and neglect had taken their toll on Frederick deBary's former hunting lodge. Walls had been covered with layer upon layer of paint and wallpaper. Holes in the roof brought water down the house's grand staircase. Its two-story verandah sagged badly. As restoration work began, DeBary Hall's layers of history were peeled away like the layers of an onion, each one revealing something different about the past. Outside, workers chipped away 15 layers and nearly 4,000 pounds of paint to get down to the building's original color, a mustard yellow. It was decided, though, to paint the house white with gray trim, the colors it had been for most of its history. Its more than 60 windows, some stretching from floor to ceiling, presented a particular preservation challenge. Each was painstakingly restored with antique (wavy) glass, and as much as possible of their original wood was preserved in the process. Sometimes the restoration work yielded some unusual surprises: found behind several layers of old wallpaper was a message dating to 1917. Preserved today, it reads "Samuel Walsh. Painter, grainer, decorative paper hanger and first class chaw (chewing tobacco) mouth."

On December 8, 2000, the DeBary Hall Historic Site held its grand reopening, this time not requiring the personal invitation of Frederick deBary. Today, the grand house tells its story both through period rooms and interpretive exhibits. In its former dining and music rooms, more than 40 images and text panels relate the history of the upper St. Johns River, early tourism, the steamboat era, the deBary family, and life at DeBary Hall. The house's billiard room, library, and three of its upstairs bedrooms are being furnished with period antiques, an ongoing project since its original furnishings have been lost. Says Susan Emrich, first executive director of DeBary Hall, Inc., "DeBary Hall tells the story of Victorian life in a most unlikely place. It's not only a mansion but a place in history."

Much still remains to be done at DeBary Hall. Today the property has shrunk to only six and one-half acres, compared to its zenith of several thousand at the time of Frederick deBary's death in 1898. Plans are underway to acquire adjacent land to accommodate additional visitor facilities. Restoration of the icehouse has just been completed but still awaiting work are its swimming pool and stables, where the names of deBary's horses are still visible. Summing up the estate's future, Emrich says, "In the historic world, there's always something to be done." ■



To Learn More

The DeBary Hall Historic Site is located about 20 miles north of Orlando just off of I-4. Traveling north on the interstate from Orlando, use exit 53 (Deltona/DeBary). Turn left at the bottom of the ramp onto Dirksen Drive, then continue until you come to Mansion Boulevard. Turn right at Mansion Boulevard until it dead-ends at DeBary Hall. The house is open Saturdays from 10 a.m. to 4 p.m. and Sundays from 1 p.m. to 4 p.m. Call 407.668.3840 for more information.



Atlantic Center for the Arts Fertile Ground fo

Creativity and nature flourish in tandem at an illustrious artists' residency program



r the Imagination

BY BARBARA DRAKE



LEFT AND CENTER: Library.

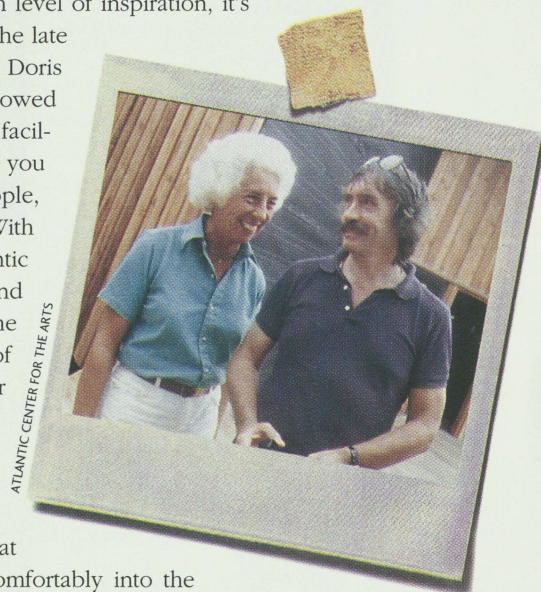
RIGHT: Doris Leeper, founder of the Atlantic Center for the Arts, with playwright Edward Albee, in 1981, as construction of original buildings takes place.

Head eastward in Central Florida to the Volusia County coastline, and you run smack into the most fecund estuary in North America: the Merritt Island National Wildlife Refuge/Indian River Lagoon. Here, at the juncture where the rivers meet the sea, more than 4,300 species of plants and animals co-inhabit a dazzling array of ecosystems, and wildlife lives, feeds and breeds with abundance. And it's here, on 69 protected acres bordering Turnbull Bay, in New Smyrna Beach, that an equally as magnificent *human* creativity is being fostered in its own unique sanctuary: the Atlantic Center for the Arts.

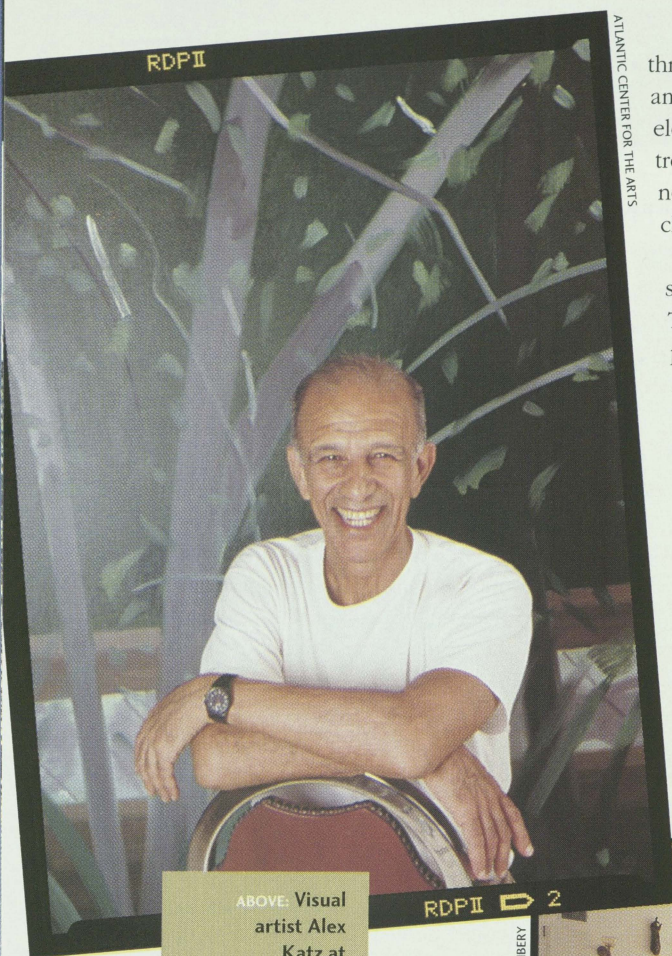
Like the marine estuary that sustains the wildlife around it, the nonprofit Atlantic Center for the Arts provides a nurturing oasis for the creative spirit. This first-class artists-in-residence facility provides space and technical support for artists to create in unparalleled freedom. Five to six times a year, the center opens its doors to three world-renowned artists (Masters) — visual artists, composers, dancers, writers, and others — who encourage, guide and sometimes collaborate with up to 10 developing artists (Associates) each from the U.S. and abroad. Unlike some artists-in-residence programs, however, the emphasis is not on churning out masterpieces but on reinventing the creative process and learning from other artistic disciplines. It's an approach that inspires nearly every artist who immerses him/herself in it, including New York-based composer John Corigliano, who attributes portions of his opera, *Ghosts of Versailles*, which premiered at the Metropolitan Opera, to time he spent at Atlantic Center. "I believe that the combining of techniques is vital to artistic growth," Corigliano notes. "And it perhaps points the way to entirely new forms."

If Atlantic Center sustains such a high level of inspiration, it's largely due to the vision of its founder: the late painter, sculptor and environmentalist Doris Leeper (1929–2000). In the 1970s Leeper vowed to establish an interdisciplinary residence facility in her own Florida wilderness, "where you can't see anything man-made, where people, if they wish to think creatively, can." With strong local support, Leeper founded Atlantic Center for the Arts in 1977 and broke ground for the facility in 1981. Over the years, the center has been sustained by a variety of funding sources, including the Rockefeller Foundation, the State of Florida, National Endowment for the Arts, The Pew Charitable Trusts, local organizations and deeply committed individual donors.

From the beginning, Leeper insisted that the buildings at her artists' utopia fit comfortably into the environment. To this end she enlisted leading architects to create modern, Zen-like cedar structures that seem to float above the mangroves. Today the center includes the Leeper Studio Complex (consisting of a library and five discipline-specific studios), an administration building and gallery, a library, a workshop,



Atlantic Center for the Arts



ABOVE: Visual artist Alex Katz at Atlantic Center for the Arts in 1994.

RIGHT: Gallery space and exterior of Harris House.

CENTER AND RIGHT: ERIC DUSENBERY



three Master Artist cottages, Associate Artist housing, a 200-seat outdoor amphitheater, and a black-box space. Each structure is connected by elevated boardwalks that wander through scrub oak, palmettos and pine trees. The effect is harmonious and respectful of nature —“reverential,” notes Atlantic Center CEO Paul Markunas — qualities that strike a deep chord with artists and visitors.

Atlantic Center officially opened in May 1982 for the first residence with sculptor Duane Hanson, author James Dickey and composer David Del Tredici. Since then, more than 260 Master Artists and 1,300 Associates have participated in the residency program. These include playwright Edward Albee, composer Ned Rorem; artists Robert Rauschenberg and David Salle; choreographers Merce Cunningham and Molissa Fenley; poets John Ashbery, Allen Ginsberg and Maxine Kumin; jazz musician Hubert Laws; and photographer William Wegman.

Extensive outreach efforts complement Atlantic Center's residency focus. In September 1991 the center opened Harris House, a community facility in a charming wood-frame house in downtown New Smyrna Beach. Offerings include arts workshops for children and adults; outreach to special populations; an on-site gallery featuring work by Florida artists; and ArtScene, a five-year project focusing on children's art in public places. Lisa Sumner Messersmith, Community Program Director for Harris House, estimates that the facility enables 3,500 to 4,000 children each year to have hands-on art experiences.

Atlantic Center for the Arts expanded its influence in 2000–2001 with a traveling exhibition entitled *Breaking Boundaries*. Originally conceived to commemorate the center's 20th anniversary in 1997, *Breaking Boundaries* showcases musical scores, notes to poems, sketches and studies by former Master Artists — seldom-seen remnants of the creative process. The show opened in January 2000 at the Cornell Fine Arts Museum at Rollins College in Winter Park, and travels to five additional exhibition venues in Florida, ending in Fall 2001 at the von Liebig Art Center, in Naples.

Plans for 2002 and beyond include a proposed residence by some of the top British artists who have been causing a stir in the art world. Other projects in the works include residencies by artists from Mexico and Cuba, another on art and technology, and a gathering of landscape photographers from around the world.



ABOVE: Interior of Theatre of Performing Arts; RIGHT: Sculptures line boardwalks to complex.

LEFT AND RIGHT: ERIC DUSEMBERY



To Learn More

Atlantic Center for the Arts is located at 1414 Art Center Avenue, New Smyrna Beach; phone 904.427.6975. Hours are Monday - Friday, 9 a.m. - 5 p.m.; Saturday, 10 a.m. - 2 p.m. When residencies are in session, visitors may visit the administrative center and gallery only. The public is invited to end-of-residency showcases; please call ahead for dates and times. Artists interested in applying for residencies may call the center or visit them online at www.atlanticcenterforthearts.org. Atlantic Center provides full scholarships for all selected artists.

Harris House is located at 214 South Riverside Drive, New Smyrna Beach; phone 904.423.1753; open Tuesday-Friday, 10 a.m. - 4 p.m. and Saturday, 10 a.m. - 2 p.m.

The *Breaking Boundaries* exhibit travels to Kendall Campus Art Gallery, Miami-Dade Community College, Miami (May 11 - June 15); and von Liebig Art Center, Naples (September 7 - November 3).

The center has also secured funding to build a larger permanent gallery and a welcome center.

While Atlantic Center is increasingly in the public eye, its residency program remains, at heart, an introspective experience. Perhaps some of the most telling indications of what the center means to artists can be found in the on-site artists' housing. On a recent tour of the site, a peek inside a Master Artist cottage, left unoccupied between sessions revealed a closet wall of graffiti, scribbled by prior guests. There were the signatures and comments of Lawrence Ferlingetti, Bobbie Ann Mason (*June 1985: We are the word*), Ntozake Shange (*Absolutely wonderful* — 1996) and dozens of other renowned figures. And, scrawled in blue pen, this tribute from Beat poet Diane di Prima, *May/June 1994: w/a bow to lizards, / bird, palmettos / to winds & spirits / of sea & storm*. And just under that, testimony to a practical offering to the Muses from choreographer Demetrius Klein: *July '96: Left a solo coffeemaker. Enjoy!* ■

FLORIDA'S MAR HERI

STORY BY ROGER C. SMITH

The Gulf Stream, trade winds, and numerous natural harbors encouraged a sea-approach discovery of Florida thousands of years after pre-colonial inhabitants had mastered its inland and coastal waterways.



ITIME TAGETRAIL

With more coastline than any state in the continental United States, life in Florida has always been tied to the sea. For thousands of years, Florida's people have depended on the vast natural resources and sanctuary that the shores provide. Native Americans lived on this peninsula thousands of years before Europeans arrived in sailing ships early in the 16th century. Each of these early inhabitants left a legacy of remains and reminders of their communities along Florida's bays and barrier islands. The nation's first European settlements, Pensacola in 1559 and St. Augustine in 1565, were located at two of Florida's superb natural harbors. Even today, Florida's fortune is linked to coastal and maritime commerce, defense, lifestyles, and tourism.

To nurture the public's understanding and interest in Florida's coastal resources, the Florida Department of State's Bureau of Archaeological Research has created the Florida Maritime Heritage Trail. Six thematic segments comprise this collective trail: Lighthouses, Coastal Communities, Historic Ports, Coastal Environments, Historic Shipwrecks, and Coastal Forts. Rather than a marked route, each segment of the Florida Maritime Heritage Trail is presented on an extensive Internet web page and in a series of six poster/brochures which describe the history and maritime importance of representative sites.

LIGHTHOUSES

Lighthouses have guided mariners along dangerous stretches of Florida's coastline and into safe harbors for more than 150 years. With fingers of light shining miles out to sea, these remarkable feats of engineering stand in lonely service like silent sentinels along Florida's beaches. Each one of the state's 30 lighthouses has a distinctive daytime color and a unique nocturnal light sequence to aid in navigating more than 1,100 miles of coastline.

Florida's first coastal navigational aid was a 1586 Spanish watchtower at St. Augustine. The first true lighthouse was a 73-foot harbor light built there in 1824. But offshore masonry towers proved vulnerable to storms. The lighthouse built in 1827 on Sand



LEFT: COURTESY BUREAU OF ARCHAEOLOGICAL RESEARCH RIGHT: VISIT FLA

Key near Key West collapsed in an 1846 hurricane, killing 14 people who sought refuge there. The new screw-pile design provided stronger anchoring in sandy soils, and its open iron framework offered less resistance to storm force winds and waves. Between 1852 and 1900 more than a dozen pile lighthouses were built along Florida's dangerous reefs — and remain in use today. Examples of the screw-pile design stand proudly today at the Boca Grande Entrance Rear Range Lighthouse in Port Charlotte and the Cape San Blas Lighthouse west of Apalachicola.

By 1939, lighthouses were placed under the care of the U.S. Coast Guard. Lightkeepers became obsolete in the 1960s with the Lighthouse Automation and Modernization Project (LAMP) which uses electric timers, photosensitive cells and backup generators to light sailors' passage to safety. Most of Florida's lighthouses have been placed on the National Register of Historic Places, and many are located in what are now parks, wildlife refuges or recreational areas. Access to each lighthouse varies. This segment of the trail provides photos, background and contact information for 15 lighthouses in the state.

HISTORIC SHIPWRECKS

Traveling by water is often easier than travelling over land, but sometimes more dangerous. Favorable winds and currents — and profitable trade routes — have brought hundreds of thousands of ships to Florida's shores. But while the coastline of Florida has been a welcome sight for deepwater sailors, the peninsula has always been a trap for unwary mariners sailing at night or in bad weather.

War, piracy, hurricanes, and treacherous shoals have contributed to the loss of thousands of unlucky ships that now lie under the coastal waters of Florida. Every shipwreck tells a story of human drama, great expectations, and lost dreams. These underwater time capsules can reveal the culture and technology of people long ago, and offer us the chance to learn from their successes and failures. Many have become artificial

reefs, providing divers with the opportunity to see how nature has adopted sunken relics like the 1733 galleon *San Pedro* in the Florida Keys or the early battleship

USS Massachusetts, sunk off Pensacola.

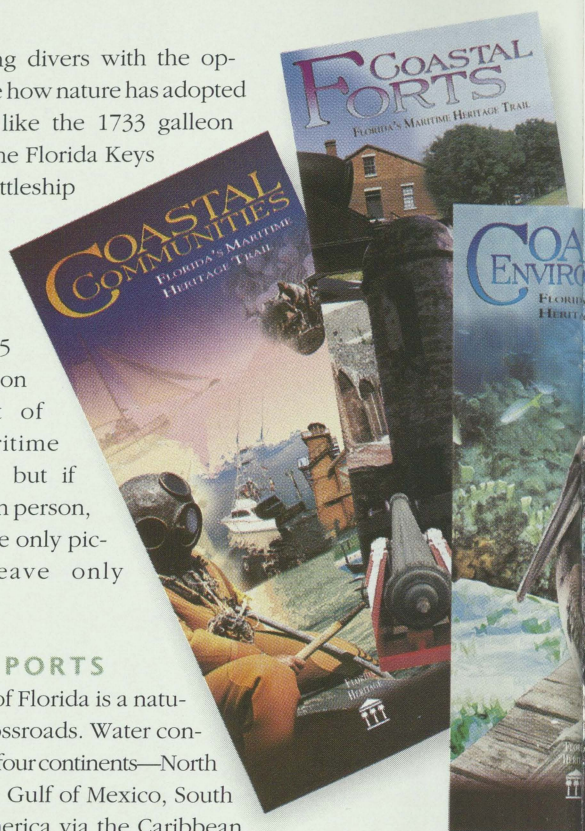
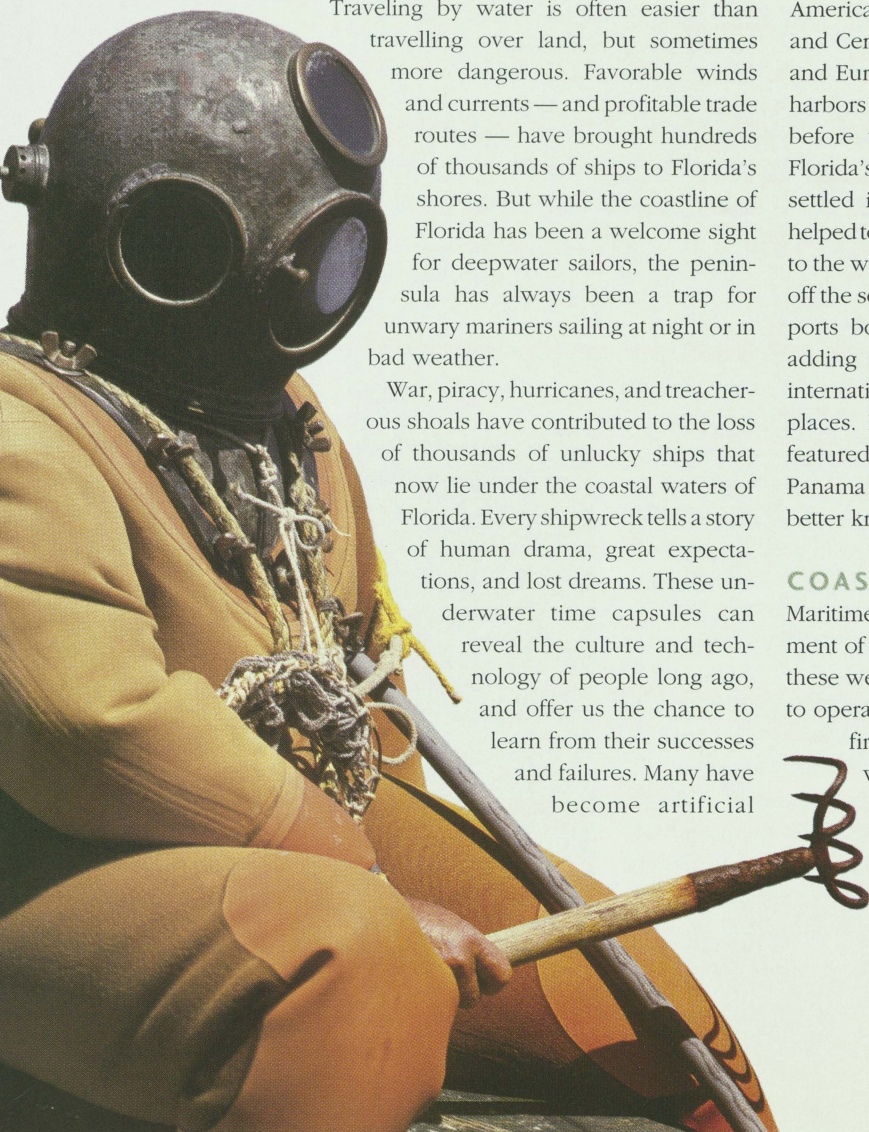
Learn the stories behind 15 sunken ships on this segment of Florida's Maritime Heritage Trail, but if you visit them in person, be sure to, "take only pictures and leave only bubbles."

HISTORIC PORTS

The peninsula of Florida is a natural maritime crossroads. Water connects our state to four continents—North America via the Gulf of Mexico, South and Central America via the Caribbean, and Europe and Africa via the Atlantic. Sheltered natural harbors punctuate long stretches of Florida's shoreline. Long before the advent of railroads and interstate highways, Florida's historic ports determined the places where people settled in this state. Historically, three ports in particular helped to shape Florida's history and development—Pensacola to the west, St. Marks along the northern Gulf, and Key West off the southwestern point of the peninsula. Today, Florida's ports boast an international lead in cruise ship tourism, adding to a vigorous port economy based on the same international commerce that helped to create these dynamic places. Fourteen of the state's most significant ports are featured in this segment of the trail including some, like Panama City (St. Andrews) and New Smyrna, that are probably better known today for their beaches than their boats.

COASTAL FORTS

Maritime nations have long relied on the permanent placement of artillery to ward off attacks from the sea. To mount these weapons and to house and protect the troops needed to operate and maintain them, coastal forts were built. The first forts in colonial Florida were built of earth or wood, in response to surrounding terrain and the need to protect new settlers. Later, a complex system of coastal forts guarded the seaward approaches to Florida and the Southeastern United States. With the development of aerial bombing in World War I, the fort became obsolete. Some of





Florida's coastal forts have disappeared, while others are preserved as they were originally built. Many existing forts now are within national parks, state parks, or wildlife refuges and have undergone refurbishing and interpretation to provide us with a glimpse of our maritime past. Learn the stories behind 14 Florida forts, including Castillo de San Marcos (1672) in St. Augustine and Fort Jefferson (1846) in the Dry Tortugas, as well as Fort Clinch (1847) on Amelia Island and Fort St. Marks (1718) at the confluence of the Wakulla and St. Marks rivers near Tallahassee.

COASTAL COMMUNITIES

Waterfront real estate has always determined where people live and work in Florida. Along the transition zone between land and sea there are abundant natural resources for food, shelter and transportation, strategic locations for settlement and opportunities for trade, communication and recreation. Maritime communities reflect Florida's coastal orientation, which defined the lives of the first people who lived on the peninsula. Today, Florida's coastal communities are at the crossroads of the global marketplace. This segment of the Florida Maritime Heritage Trail traces the development of life in Florida's coastal communities throughout the periods of European exploration and colonial settlement, to the 19th century when Florida became a U.S. Territory, and into the 20th century, as the state became part of a global maritime system. Sites in this segment range from the Turtle Mound on the Atlantic Coast to the present-day ports of Miami, Everglades, Tampa and Canaveral.

COASTAL ENVIRONMENTS

Throughout Florida's history, the peninsula's inlets, bays, estuaries and the mouths of rivers have served as the gateways to the rich natural resources of the interior. Before our modern highway system, Floridians relied on watercraft from dugout canoes to steamships to move people and goods, and develop the rich resources of the interior, such as timber, minerals and crops.

With more than 1,000 miles of coastline, Florida is characterized by a variety of maritime environments. Bordered from the sea by reefs, shoals, keys, and barrier islands, the coastline is then broken by inlets, bays, lagoons, and estuaries that support a unique and abundant array of flora and fauna. The coastline of Florida is a fragile and dynamic environment, changing constantly with the impact of hurricanes, erosion, urban development and other natural and manmade factors. This segment of the Maritime Heritage Trail focuses on the rich history of cultural and natural resources in the coastal environments of Pensacola, Jacksonville, St. Augustine, the Florida Keys and Tampa Bay. ■



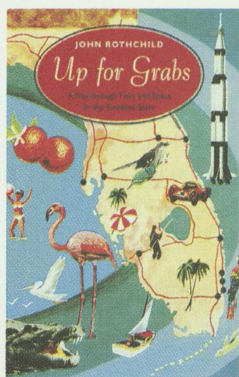
To Learn More

Information about the Florida Maritime Heritage Trail is available in two formats: a series of six poster/brochures presenting each theme, and an Internet website incorporating the same information plus additional materials and Internet links. All sites are open to the public. Information about access is provided on the website and in the brochures. The website consists of more than 270 pages featuring heritage resources, in addition to illustrations, maps, and additional Internet links. To explore these sites on Florida's Maritime Heritage Trail, visit the website at www.flheritage.com/maritime. To purchase copies of the poster/brochures, visit https://sws.dos.state.fl.us/dhr_secure/maritime/order.cfm, call 850.488.1484 or write The History Shop, 500 S. Bronough St., Tallahassee, FL 32399-0250.

MIXED MEDIA

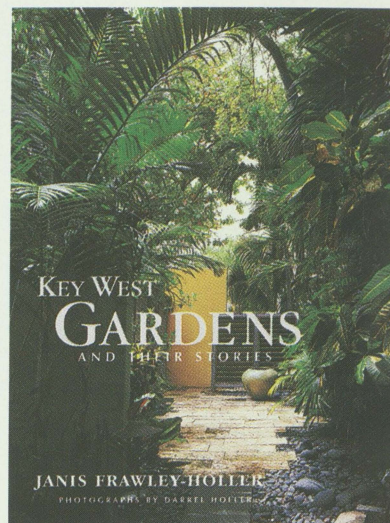
IN PRINT

For your reading pleasure this spring, consider this selection of five recently released titles. From the University Press of Florida comes John Rothchild's *Up for Grabs: A Trip Through Time and Space in the Sunshine State*. In this often irreverent and frequently humorous book, Rothchild writes about the

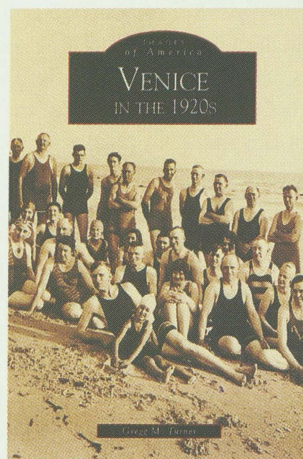
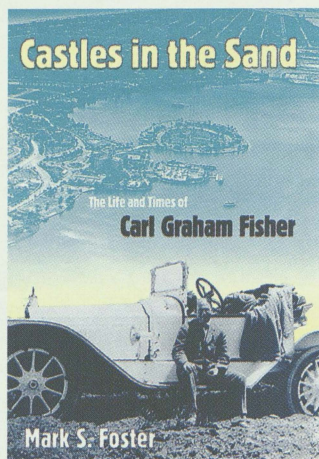
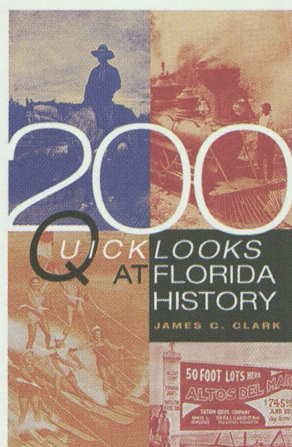


state with the savvy of a native and the perspective of an outsider. Told within the framework of his own travels around the state, the book is part history, part travelogue, part journalism and part autobiography. For the reader interested in

learning more about the history of the Sunshine State, but without the time to read about it in depth, Pineapple Press offers *200 Quick Looks at Florida History* by James C. Clark. This distilled version of 10,000 years of Florida history is packed with thousands of unusual and little-known facts and stories. *Castles in the Sand: The Life and Times of Carl Graham Fisher* by Mark S. Foster (University Press of Florida) tells the story of one of the most energetic entrepreneurs of the early 20th century. In this authoritative biography, Foster details Fisher's rise in the automobile business to his grandest adventure as the primary developer and promoter of Miami Beach, while placing him into the context of the times. The lushly illustrated *Key West Gardens and Their Stories* by Janis Frawley-Holler (Pineapple Press) offers a colorful look at the

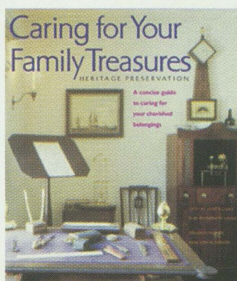


tropical gardens of Florida's southernmost city. With finely crafted text and large photographs, the book visits the historic town's public and private gardens, exploring their architecture, di-



versity and stories. *Venice in the 1920s* by Gregg M. Turner (Arcadia Publishing—Images of America Series) offers a photographic journey through a very different Florida city. Using dozens of fascinating historic images, maps, promotional materials and detailed captions, the book brings to life the planned city of Venice during the height of the Florida land boom.

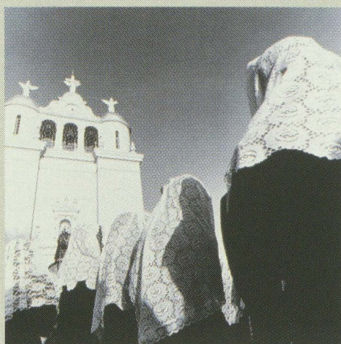
ONLINE: ON PRESERVATION



www.heritagepreservation.org is the website of Heritage Preservation, an organization with programs and publications that offer information for individuals and institutions on the proper care and maintenance of historic documents, books and archives, works of art, photographs, architecture, monuments, anthropological artifacts, historic objects and family heirlooms and natural science specimens. Among its many resources: the National Task Force on Emergency Response offers tips for handling water-damaged valuables; publications including *Caring for Your Family Treasures* and *Caring for Your Historic House*; and an extensive list of over 100 links to Heritage Preservation's member organizations, preservation associations and government and culture-related sites.

ART SCENE

NAPLES MUSEUM OF ART



NAPLES NEWEST OFFERS CONTEMPORARY CUBAN ART

With its spectacular grand opening last November, the Naples Museum of Art provides many compelling reasons to visit Southwest Florida's first full-scale art museum. The 30,000-square-foot Naples Art Museum features a glass dome conservatory, a 10-foot-wide icicle chandelier designed by world-renowned glass sculptor Dale Chihuly, and entrance doors created by celebrated metal artist Albert Paley.

Opening April 6 through June 1 is *Breaking Barriers: Contemporary Cuban Art*. This inaugural exhibit is comprised of works from the museum's permanent collection of contemporary Cuban art and was organized by the Museum of Art, Fort Lauderdale. *Breaking Barriers* reunites artists who left Cuba as children and matured abroad with those who grew up on the island. The creators of these works span three generations representing a complex cultural combination of Cuban, African, Hispanic, Spanish, Caribbean, and American origins.

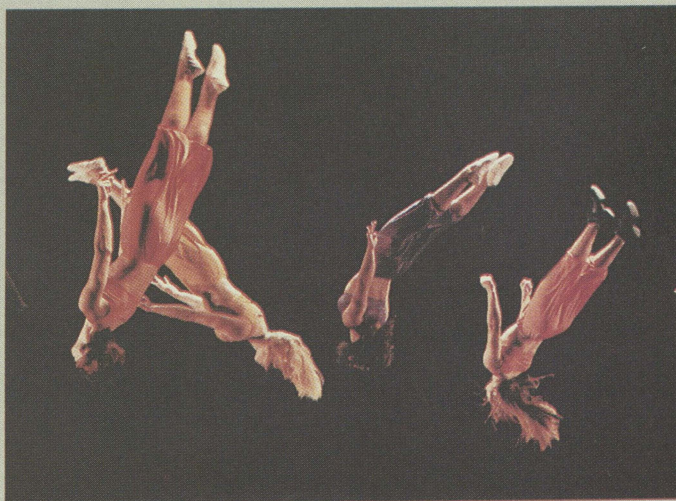
Among the permanent holdings, visitors to the Naples Museum of Art will enjoy an extensive collection of ancient Chinese art and a collection of works by American Masters from 1900-1955. For more information, visit the Naples Museum of Art at 5833 Pelican Bay Boulevard, phone 941.597.1900, or visit www.naplesphilcenter.org.



SOUND & STAGE

SYNERGETIC AEROS MIXES DANCE AND GYMNASTICS

With a powerful combination of dance movements and gravity-defying displays of intense energy, the innovative performance troupe AEROS creates a spectacular display of human fireworks. A result of visionary choreography united with athleticism, the AEROS troupe features 18 athletes from Romania's Gymnastic Team. Ranging in age from 19 to 26, members include five world champions and 13 European champions, all of whom remain active in world competitions. AEROS trained for several months at the Phillips Center for the Performing Arts at the University of Florida in Gainesville in preparation for its world premiere last January. Coming full circle, the troupe will return to Florida this spring to complete its first cross-country tour. AEROS can be seen April 11 in Panama City at the Marina Civic Center, April 13 in Melbourne at the Maxwell C. King Center, April 14 in Clearwater at Ruth Eckerd Hall and April 16 in Gainesville at the Phillips Center for the Performing Arts. For more information on AEROS contact Michael Blachly, director of the Phillips Center for the Performing Arts at 352.392.1900.



ANGELLO REDALI

ART IN
UNFAMILIAR PLACES

■ NEPTUNIAN FROLIC ■

A

n intriguing aspect of creative talent is how artists, working with commonly found materials and combining them with imaginative concepts, construct something thought-invoking for others. In this case, sculptor Harry McDaniel has used pigmented, fiberglass-reinforced cement applied to an armature of steel rod and wire mesh to produce a sculptural arrangement suggestive of deep-sea creatures which he calls *Neptunian Frolic*. Planted solidly in the landscaped entryway of the Broward County Health Department, the beautiful shapes of this six-foot-high sculpture inspire one to think of streamlined and graceful movements, swirling water trails, and the lightness of being in water.

McDaniel loves to visit aquariums and explains why he is intrigued with the subject, "Many water animals seem to have moments of play – porpoises riding the wake of a boat, otters twirling in the water, whales breaching. Though simply a human projection of these activities, it feeds

the imagination. Who has not pretended to be a fish at some time? When we swim we are unbound by gravity and free to move in three dimensions. As the sculpture's name implies, I intended for it to have a playful quality."

Neptunian Frolic was acquired through the Art in State Buildings Program, established in 1979 and administered by the Florida Department of State, Division of Cultural Affairs. The program requires that up to one-half of one percent of the costs for constructing new buildings that are built with state funds be set aside to purchase or commission artwork as part of the State of Florida's permanent art collection.

From I-95 take exit 80 and turn east on Garden Street. At Singleton Avenue, turn left and travel north for approximately 3/4 mile. The Health Department is on the right. From U.S. Highway 1, turn west on Garden Street. Travel approximately 1.9 miles to Singleton Avenue. Turn right onto Singleton. The Broward County Health Department is 3/4 miles ahead on the right.

Neptunian Frolic,
fiberglass-reinforced
concrete applied to wire
mesh over a steel
armature, 1998.



HARRY MCDANIEL

CALENDAR

SPRING
2001

Through April 15 St. Petersburg

Two Views of the Salvador Dali Museum Collection. Images, letters and paintings tell the story of A. Reynolds and Eleanor Morse's four-decade adventure as collectors of Dali's work. Salvador Dali Museum. (727) 823-3767

Through April 15 Tampa

James VanDerZee: The Harlem Years. Photographs from the work of this well-known African-American photographer. The Tampa Museum of Art. (813) 274-8130

Through April 28 Orlando

Pirates! Sunken treasures brought to the surface, including gold and precious gems collected from ships that sank off the Florida coast. Orange County Regional History Center. (407) 836-8595



Through April 29 Delray Beach

Ran: The Orchid in Japanese Art. Commemorating the opening of the American Orchid Society world headquarters. Morikami Museum and Japanese Gardens. (561) 495-0233

Through April 29 Gainesville

Community Vision: A Tenth Anniversary Exhibition. Harn Museum of Art. (352) 392-9826

Through May 13 Miami

Dade Heritage Days. Celebrating the cultural, social and architectural history of Dade County. Lectures, tours, films and exhibits. Dade Heritage Trust. (305) 358-9572

Through May 27 Orlando

East African Splendors. Artwork of different cultural traditions throughout the African continent. Orlando Museum of Art. (407) 896-4231

Through June 3 Ocala

Ladies, Landscapes and Loyal Retainers: Japanese Art from a Private Collection. Fifty-six classical Japanese Ukiyo-e woodblock prints. The Appleton Museum of Art. (352) 236-7100

Through June 10 Winter Park

Louis Comfort Tiffany: Turn-of-the-Century Photographer. Presents more than 40 of Tiffany's photographs. Morse Museum of American Art. (407) 645-5311

Through July 8 Miami

At the Crossroads: Afro-Cuban Orisha Arts in Miami. Artistic traditions including altars, ceremonial garments, beadwork, metalwork, woodcarving, herbalism, music, dance and storytelling. Historical Museum of South Florida. (305) 375-1492

**Pirates! Orange
County Regional
History Center,
Orlando**

Through August 19 St. Petersburg

The Art of Samuel Bak: A Retrospective. The surrealistic paintings of this Holocaust survivor. The Florida Holocaust Museum. (727) 820-0100

Through September 9 Miami

Sharks! Fact and Fancy. More than 25 life-sized models of sharks and rays. Miami Museum of Science & Space Transit Planetarium. (305) 646-4200

April 1 St. Augustine

Historic Inns Home & Garden Tour. Visit the unusual and charming Old World Inns of St. Augustine. (904) 829-3295

April 6-May 12 St. Petersburg

Love's Labour Lost. Shakespearean classic presented under the stars at downtown St. Petersburg's Demens Landing. America Stage Shakespeare in the Park. (727) 823-PLAY

April 7 St. Petersburg

Park Promenade Walking Tour. Visit the city's oldest parks and historic structures. St. Petersburg Preservation, Inc. (727) 824-7802

April 7-8 Tallahassee

Tallahassee Chain of Parks Art Festival. Juried art show featuring the works of 120 artists. LeMoyné Art Foundation. (850) 224-2714

April 11 Jacksonville

Freedom Train. A musical for children about Harriet Tubman's Underground Railroad. Florida Theatre. (904) 353-3500

April 14-June 10 Orlando

Lure of the West: Treasures from the Smithsonian American Art Museum. Paintings and sculptures from the 1820s through the 1940s by American artists of Indian and Hispanic cultures and the landscapes of the western territories. Orlando Museum of Art. (407) 896-4231

April 20-April 21 Key West

Key West Symphony Orchestra. Concert featuring the works of

**Lure of the West: Treasures from the Smithsonian
American Art Museum, Orlando Museum**



Louis Comfort Tiffany:

Turn-of-the-Century

**Photographer, Morse Museum
of American Art, Winter Park**

Diamond, Kabalevsky and Beethoven. Tennessee Williams Fine Arts Center. (305) 292-1774

April 21 Tampa

21st Annual Tampa-Hillsborough County Storytelling Festival. Discover the power of language through stories. (813) 931-2106

April 23 and April 30 Boca Raton

Isadora. A portrait of the life of one of the 20th century's great interpretive artists who changed the art of dance forever and ushered in its modern era. Caldwell Theatre Company. (561) 241-7432

April 28 Apalachicola

Historic Apalachicola Antique & Classic Boat Show. Apalachicola Bay Chamber of Commerce. (850) 653-9419

April 28 Ocoee

10th Annual Ocoee Art & Craft Show. Proceeds will help furnish the restored Withers-Maguire House. Ocoee Historical Commission. (407) 656-2051

CALENDAR



49th Annual Florida Folk Festival. A three-day celebration of folk songs, music, dance, crafts and other forms of traditional expression that reflect the folklife of Florida, White Springs

**April 28-29
Jacksonville**

27th Annual Spring Tour of Homes. Self-guided tour of the architecturally diverse Riverside-Avondale Historic District. Riverside-Avondale Preservation, Inc. (904) 389-2449

**April 28-29
Winter Park**

Bach Festival Choir & Orchestra. Performance of the Bernstein MASS, and Gershwin's *Piano Concerto*. Rollins College. (407) 646-2182

**April 30
Jacksonville**

A Perfect Balance. A multimedia adventure of art, music, math, science and history inspired by the work of Alexander Calder. The Wilson Center. (904) 353-3500

**May 2-6
West Palm Beach**

SunFest 2001. More than 50 selected acts perform on four stages and two floating barges in this five-day music, art and waterfront festival. Flagler Drive in downtown West Palm Beach. (561) 659-5980

**May 3-5
Tallahassee**

State History Fair. A statewide competition for middle and high school students. Winners go to Washington, D.C. for the national competition. Museum of Florida History. (850) 488-1484

**May 4 - July 15
Miami**

New Work Miami: Dara Friedman and Robert Thiele. Eight artists are commissioned to create installations for four consecutive exhibitions scheduled throughout 2001. Miami Art Museum. (305) 375-3000

**May 4-6
St. Augustine**

6th Annual Gamble Rogers Folk Festival. Music and storytelling event featuring Guy Clark, bluegrass musician Laurie Lewis, and musician and storyteller David Holt. (904) 794-0222

**May 5-6
Dade City**

2nd Annual Magnolia Festival. Flower and gardens show. Pioneer Florida Museum Association. (352) 567-0262

**May 5-13
Point Washington**

A week of cultural events, gallery tours, art demonstrations and performances in a variety of visual arts mediums. South Walton Tourism Development Council. (850) 231-0885

**May 16-20
Jacksonville**

Ruin, Rebirth & Revitalization: A Blueprint of Jacksonville. The Florida Trust for Historic Preservation's Annual Statewide Conference. Workshops on

neighborhood revitalization, African-American heritage, conservation, preservation and heritage tourism. Florida Trust for Historic Preservation. (850) 224-8128

**May 18-21
Gainesville**

22nd Annual Fifth Avenue Arts Festival. African-American arts and crafts. (352) 372-0216

**May 19
Lauderdale-by-the-Sea**

Underwater Concert. Musicians perform from vessels in the Atlantic while others perform underwater in mini submarines. (954) 776-1000

**May 19
Kissimmee**

2001 Symphony Concert. The Osceola Center for the Arts Jazz Orchestra and the Orlando Phil-

harmonic perform show tunes and symphonies. Lakefront Park. (407) 518-2335

**May 25-27
White Springs**

49th Annual Florida Folk Festival. A three-day celebration of folk songs, music, dance, crafts and other forms of traditional expression that reflect the folklife of Florida. (850) 488-1484 or (904) 397-4331

**May 26-28
Palatka**

3rd Annual Blue Crab Festival Fine Arts Show and 12th Annual Blue Crab Festival. Fine arts show held on Putnam County Courthouse lawn and throughout the historic downtown area. Downtown Palatka, Inc. (904) 325-4406

**June 1-3
Coconut Grove**

Miami/Bahamas Goombay Festival. Commemorating the arrival of the first African-American settlers in South Florida. (305) 567-1399

**June 5
Palm Beach**

Founder's Day. In honor of the museum's founder, Jean Flagler Matthews, the Flagler Museum is open free of charge. Henry Morrison Flagler Museum. (561) 655-2826

**June 9
Archer**

Yulee Jubilee. Honors railroad entrepreneur David Levy Yulee. Restored railroad depot, reenactors, stagecoach and carriage rides and period games. Archer Historical Society. (352) 495-1044

Yulee Jubilee, Archer



ON A ROAD LESS TRAVELED

TONY ARRUZA / SILVER IMAGE



■ FLAGLER ON THE BAY ■

BY MICHAEL ZIMNY

The name of Florida railroad tycoon Henry Morrison Flagler shows up in countless places around the state on streets, parks, schools, and even a county. It makes a unique South Florida appearance, however, on a tiny, two-acre speck of land in Miami's Biscayne Bay. Here, a 96-foot-high obelisk dedicated to Henry Flagler rises above the bay's aquamarine waters like a smooth ivory sword. At its base stand four allegorical statues representing education, pioneering, industrialism, and prosperity.

The Flagler Memorial Island Monument was the gift of another Florida developer, Carl G. Fisher. Fisher, the flamboyant automobile baron from Indianapolis, built Miami Beach from little more than a sandbar into a world-class resort. Even though they never met, Fisher revered Flagler and had the Biscayne Bay monument built in his honor in 1920. At its dedication, Fisher touted Flagler, saying Florida owed more to him "than any man who set foot in the state."

Ownership of the Flagler Monument went to the City of Miami Beach in 1939 which is working to preserve the landmark today. Last year the city applied for a \$40,000 grant from the Smithsonian Institution's Save Outdoor Sculptures program to restore what it affectionately calls its "Statue of Liberty." Restoration of the monument is expected to be complete in 2002.

The best view of the Flagler Memorial Monument is from the Venetian Causeway looking south (towards downtown Miami) between Rivo Alto and Belle Islands. The monument is also visible from the MacArthur Causeway, but the fast traffic doesn't allow much more than a passing glance.

IN UPCOMING ISSUES...

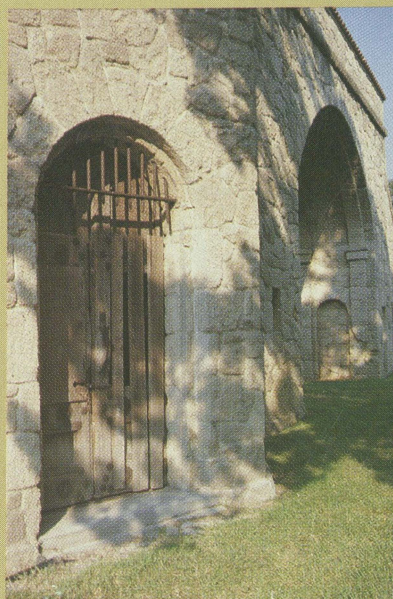
■ COQUINA

A sturdy mixture of shell fragments and minerals, coquina was a prized building material used by the Spanish, British and Americans. Join us on this tour of some of Florida's most famous coquina structures and learn the art and science of building in this native rock.

■ THE SARASOTA SCHOOL OF ARCHITECTURE

From the late 1940s through the 1960s, a group of Sarasota architects embraced the philosophy of modern design and produced a body of work that appears as fresh today as when it was built. Discover this recent chapter of Florida's architectural past as we visit some of their some of their most innovative designs.

MICHAEL ZIMNY



Tarragona Arch, Daytona Beach

COURTESY SEIBERTARCHITECTS PA



Cooney House, Sarasota

FLORIDA

History & the Arts

R.A. Gray Building • 500 South Bronough Street
Tallahassee, Florida 32399-0250